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Art Publications.

RECENT MAGAZINE ARTICLES.

AMERICAN ART, FIFTY YEARS OF. III.—S. G. W. Benjamin. Ill. Harper's Mo., Oct., 16 pp.
 ART IN ASIA MINOR, THE ORIGIN OF EARLY. A. H. Sayce. Academy, Aug. 16.
 ART AND CRITICISM. S. Colvin. (Fortnightly Rev.) Century, Aug. 30, 3 pp.
 ART, PHILOSOPHY OF. W. M. Bryant. Western, Sept., 23 pp.
 ART, TALKS ON. From Instructions of Mr. William Hunt to his Pupils. (Continued.) Dwight's Journal of Music, Aug. 16, 30; Sept. 30.
 ARTIST AND HIS PURPOSE. C. Cobb. Western, Sept., 13 pp.
 BALLAD MONGERS, ART AMONG THE. (Continued.) L. Jewitt. Ill. Art Jour., Sept., 4 pp.
 BEAUTY IN MANUFACTURE, GLEANINGS AFTER GLADSTONE ON. Builder, Aug. 30, 2 pp.
 CERAMIC ART IN AMERICA. Jennie J. Young, Atlantic Mo., Nov., 10 pp.
 CHRISTIAN ART. Catholic World, Sept., 12 pp.
 DINING ROOMS. Ella R. Church. Art Jour., Sept., 3 pp.
 DISTEMPERING PROCESS, THE. Painter's Mag., Sept., 4 pp.
 DONATELLO. Builder, Aug. 9.
 EARLY AMERICAN ART. S. G. W. Benjamin. Harper's Mo., 15 pp.
 EGYPTIAN DESIGNS, LATE PRODUCTIONS OF. Art Jour., Sept.
 FRENCH AND ENGLISH PICTURES. (Cornhill Mag.) Appletons' Jour., Sept., 9 pp.
 INTERIOR DECORATION, DIFFERENT METHODS OF. Painter's Mag., July, 4 pp.
 ITALIAN ART, THE DANCE OF DEATH IN. Cornhill Mag., Sept.
 NEEDLEWORK IN THE GERMAN SCHOOLS. Miss Heath. Macmillan's Mag., Sept.
 NUDE IN ART ONCE MORE, THE. O. B. Bunce. Appletons' Jour., 3 pp.
 PAINTING IN ITS HISTORIC RELATIONS. H. Coppée. Princeton Rev., Sept., 25 pp.
 PAINTING ON WOOD. Painter's Mag., Aug., 4 pp.
 REMBRANDT, THE WORKS OF. (Edinburgh Rev.) Living Age, Sept. 6, 23 pp.
 ROOM DECORATION. Painter's Mag., Sept., 4 pp.

BOOKS.

VENICE: ITS HISTORY, COMMERCE, ARCHITECTURE, SCULPTURE, PAINTING, INDUSTRIES, ETC. By Charles Yriarte. With 525 illustrations. New York: Scribner & Welford.—In a large quarto volume there is given here a wealth of information, much of which is not only of deep interest to every student of art, but of practical value to workers in art. There are plates of unique metal work, for instance, and eccentric and curious details of Architecture and Decoration, which are models for the artistic ingenuity of modern designers. Blown Glass, Mosaics, Laces, Costume, and Medals are subjects treated in chapters by themselves; mediæval typography receives special attention, among the fac-similes of pages of rare books by eminent Venetian printers being examples of the Herodotus of 1491, of the "Maitre aux Dauphins," and the "Songe de Polyphile." The name of Charles Yriarte is so creditably associated with all that pertains to the art and literature of Venice that it is not necessary to speak as to the worth and accuracy of the letter-press. The volume before us, we need hardly say, is a translation from the French. The illustrations are reproductions from various sources.

THE ILLUSTRATED BIOGRAPHIES OF THE GREAT ARTISTS are having a large and increasing sale, although it is somewhat of a puzzle to the uninitiated how Messrs. Scribner & Welford can afford to import these books and sell them with profit at \$1.25 a volume. We have already announced the issue of six of the series, comprising the biographies of Titian, Rembrandt, Raphael, Van Dyck and Hals; Holbein, Tintoretto, and Turner. A new volume, devoted to "The Little Masters of Germany"—including such names as Albrecht Altdorfer, Hans and Barthel Beham, and Heinrich Aldegrever—is now issued; and another, on Hogarth, will probably be out before this number of our magazine is in the hands of the reader.

Correspondence.

ART UNDER THE ELECTRIC LIGHT.

Editor of the Art Amateur:

SIR: Of all the uses for the coming light, there is none for which it can be better adapted than for the lighting up of decorative art, either in a museum or private collection. In the first case, let us consider the ruinous effects of the use of gas in a collection of articles of "virtu." The light rays proceeding from a gas burner are in a small proportion compared to its heat rays; hence, in order to have a good light, which is so essential for the proper exhibition of paintings, we are obliged at the same time to generate an amount of heat most uncomfortable to those in the room, and, above all, most fatal for the proper preservation of the objects exhibited in an art gallery.

In libraries, also, the damage caused by the use of gas to books, engravings, and manuscripts is most disastrous, and for this reason most of the principal libraries abroad are open only during the day. Owing to imperfect combustion, small particles of coal dust escape through the burner, are wafted through the room, and descend upon the various articles, with the effect of eventually discolored them, and thereby causing irreparable damage to canvases, gildings, and hangings.

The idea conveyed to the mind of a picture viewed by gas-light is altogether false, for, as is well known, a blue viewed by a yellow light appears green, and so it is that all the colors are more or less changed, often making the most displeasing contrasts. Lastly, let me call attention to the hygienic qualities of the unconsumed gas,

which, owing to imperfect combustion, escapes into the air and is inhaled.

Let us now see how these evils can be obviated by substituting the electric light for the gas. This would have been impossible a few years ago, owing to the cost and difficulty of production; but, thanks to the admirable inventions of Gramme, Werdermann, Jablockhoff, and others, the electric light is now no longer a laboratory experiment, but a commercial enterprise.

Its production is arrived at either by means of a battery, where the illumination required is small, or otherwise by means of a magneto-electric machine, operated either by a steam-engine, gas-engine, or hydraulic power. Among its numerous advantages I will only point out those which recommend it so strongly for art exhibitions.

The light produced by electricity gives the same spectrum as does the sun, and consequently does not effect any change upon colors; hence paintings and the like may be seen in their true colors by the electric light. The proportion of heat rays, as compared to the light rays emitted is so small that we are enabled to obtain a light equal to 100 gas burners, over which the hand can be closely held with impunity. The heat, however, contained in the Voltaic arc is most intense, but it does not radiate.

By these means a room can be brilliantly lighted for any length of time without the air becoming vitiated or heated, for the electric light is not caused by combustion of the carbon, and it is therefore in consequence quite independent of the action of the air, and can be maintained, if desired, in a vacuum.

I am glad to notice that already the electric light has been employed with great success for art exhibitions, notably at the South Kensington Museum, where the Werdermann system has been definitely installed, whilst during the last Salon at Paris the "Jablockhoff bougies" brilliantly illuminated the great sculpture hall and picture galleries.

[We take extreme pleasure in publishing this letter from an intelligent scientific gentleman, whose views are also substantially ours, though we should not, perhaps, have expressed them with quite so much enthusiasm.—EDITOR.]

A POETICAL TRIBUTE.

Editor of The Art Amateur:

SIR: Can you find space in THE ART AMATEUR for the subjoined lines?

TO CALISTA HALSEY.

If you might always have, love,
 The sunshine and the flowers,
 And I the cold and loneliness
 Of bitter wintry hours;
 If I might bear whatever loss,
 Whatever wrong or pain,
 Might chance to fall to you, love,
 As falls the autumn rain;
 I think I could not ask, love,
 For any happier hours,
 Than just to know God sends to you
 The sunshine and the flowers.

L. W.

TO DARKEN OAK FURNITURE.

Editor of The Art Amateur:

SIR: Is there any way by which new oak wainscoting may be darkened without the use of stain or dye or injury to the natural grain of the wood? Our new furniture and woodwork looks so exasperatingly fresh that I am afraid that the wood will not be ripe for another generation at least, which is a poor satisfaction to

MATERFAMILIAS, Newport, R. I.

ANSWER.—Have the wood washed with a solution of bi-chromate of potass, and afterwards oiled. The freshness you complain of will soon disappear, and the wood will rapidly darken.

TWO QUESTIONS.

Editor of The Art Amateur:

SIR: (1) Did an artist named V. Bartholomew ever paint any pictures of great merit? We have a copy of one of his pictures, called "The Gardener's Shed," and a friend of mine says the original is a work of great praise. (2) On what day is the Lenox Art Gallery free?

C. I., New York.

ANSWER.—(1) The artist you refer to is undoubtedly Valentine Bartholomew, an English flower painter of considerable celebrity. He was born in 1799, and was still living a few years ago, having been for nearly a third of a century a member of the Society of Water-Color Painters. (2) The Lenox Library and Art Gallery is open to the public on Mondays and Fridays from 11 A.M. to 4 P.M.

CLEANING LACE.

Editor of The Art Amateur:

SIR: In a recent number of your magazine directions were given for washing lace. I have not followed them, because I have been well pleased with my own way, which gives entire satisfaction. Perhaps some of your readers might like to try it. I wash my lace on a bottle, covering the bottle first with old cotton, winding the lace on it carefully and then covering it smoothly with a piece of plain net. Then soak and wash, and if the lace needs bleaching, or there are spots in it, lay the bottle in a pan of water sufficiently deep to cover it entirely, and set it in the sun. The lace will often be in perfect order if left to dry on the bottle after being rinsed, or, if taken off when nearly dry, it may be delicately smoothed with light and careful fingers. This method saves the lace from wear and tear in washing.

ELLA M., Portman Square, London.

[Most connoisseurs of lace would consider it hardly short of sacrilege to wash it at all. The yellow color that lace gets by age is as dear to them as the mellowness of an old oak sideboard or wainscot is to the antiquarian in furniture or the crust on the

bottle is to the lover of old port. The yellow state of the lace may be proof of its age and variety and may be prized accordingly.—EDITOR.]

UNDERGLAZE COLORS.

Editor of The Art Amateur:

SIR: Having read an article in the October number of THE ART AMATEUR on "Painting under the Glaze," I wish to know if you can inform me where I can obtain colors which will endure the heat of the glaze kiln. I have tried paints from different firms, purporting to be underglaze colors, but all failed to stand the heat except cobalt.

H. S. M., Syracuse, N. Y.

ANSWER.—If you use Lacroix's enamel colors, sold in New York by Marsching & Co., you ought to have a satisfactory result. Sometimes it is the manipulation that is at fault and not the colors.

Notes and Hints.

"Memorial Art" was the subject of an interesting paper read before the Church Congress at Albany, October 24th, by the Rev. Horatio N. Powers, of Bridgeport, Conn. Besides a rapid survey of the history and development of memorial art, the paper contained numerous practical suggestions as to the form memorials of the dead may most fittingly take in this age and country. The author considered that one eminently desirable form of memorial to the deserving dead is a building to be devoted to some purpose in keeping with their services and character. This may be, as the case makes advisable, a church or chapel, a library, a lecture or concert hall, a scientific school, a museum of natural history, a gallery of art—some institution of benevolence or learning. In its plan and ornamentation should be adopted the best principles of artistic construction in combination with a positive utility. While the building itself should be a work of art, it will have abundant room for any special testimonials in honor of the dead. It may be that for such purpose pictorial designs will be most appropriate, or perhaps decorative furniture; but whatever it is, it must harmonize with the plan and object of the edifice, and ought to beautify it. It is not seldom the case that the cost of a stupid and cumbersome monument is sufficient to erect an edifice that could serve important ends, or at least to provide some addition or ornament to a public structure that would be acceptable. The custom of lavishing money on expensive and ostentatious gravestones to private persons cannot be too strongly reprobated. Better, far better, would it be for the purposes of art and humanity that beds be provided in hospitals or endowments be made to deserving institutions with the money of those whose chief distinction is their wealth, than that it be squandered in costly piles that mean little more than vanity.

The fashion of ornamenting door and shutter panels has become very prevalent of late, and there is no doubt that they greatly improve a room. If the paint be dark, they break the heavy mass of dense color which the door usually presents; while, if it be light, they relieve its insipidity. The easiest and often the most effective manner of panelling a door is to use the same paper as the room is hung with; but in cases where this is impossible, where you do not wish to re-paper the room, there are many other methods of decorating the doors, without much expense, and with a very beautiful effect. If you are an artist or amateur in silk or china painting, you may employ your talent with great success towards beautifying the doors and shutters of your drawing-room. China plaques or panels, hand-painted, look very well, if not too bright in color; but they must be carefully fastened to their place by an experienced workman. As a rule, the paper of a room should be lighter in tone than the wood-work, and the same rule applies to panels. If you are an adept in wood-carving, you may make your doors beautiful by the exercise of that art, and the panels may be either gilt and painted in mediæval fashion, or left in their own sober hue. All these modes of decoration involve some expenditure of labor, if not of money; but there are simpler ways of ornamenting panels, which, though not so rich as those we have named, are far preferable to a dull expanse of paint. For instance, a closely set arrangement of peacocks' eyes, one overlapping the other, is very effective in rooms decorated in olive, blue, green, or even brown, and costs but little trouble or expense.

Painted tapestry was well known and extensively employed in the fifteenth century, as the hangings of the Hôtel Dieu at Reims prove; and oil-painting was applied to tissues, and often combined with the effects of woven materials, in the time of Henry II., Louis XIII., and Louis XIV. The revival of this kind of painting, which had long since fallen in desuetude, is due to M. Binant, who brought it into public notice at the first Exposition de l'Union Centrale des Beaux Arts appliqués à l'Industrie, in 1861. In accordance with the more recent æsthetic movement towards the artistic decoration of interiors, M. Binant again took the initiative, by introducing painted tapestries as panels, curtains, or wall-hangings. These paintings are executed on a particular kind of canvas, the texture of which imitates the appearance of the various kinds of tapestry, and in colors which, while easy to apply to these tissues, are at the same time fast and brilliant, realizing when finished all the effects of ancient needlework. Perhaps no other form of mural decoration can compare with these painted tapestries in point of taste, elegance, harmony, and richness of effect, or even in cheapness. As each piece will have to be designed and painted for the particular place it occupies, it will represent original work of an intrinsic value, dependent on the ability of the artist. Besides, with the facilities supplied by the manufacturer in the shape of properly-prepared canvas and colors, tapestry-painting does not present any serious difficulties to the amateur artist, and seems to us particularly suitable for being taken up by ladies.